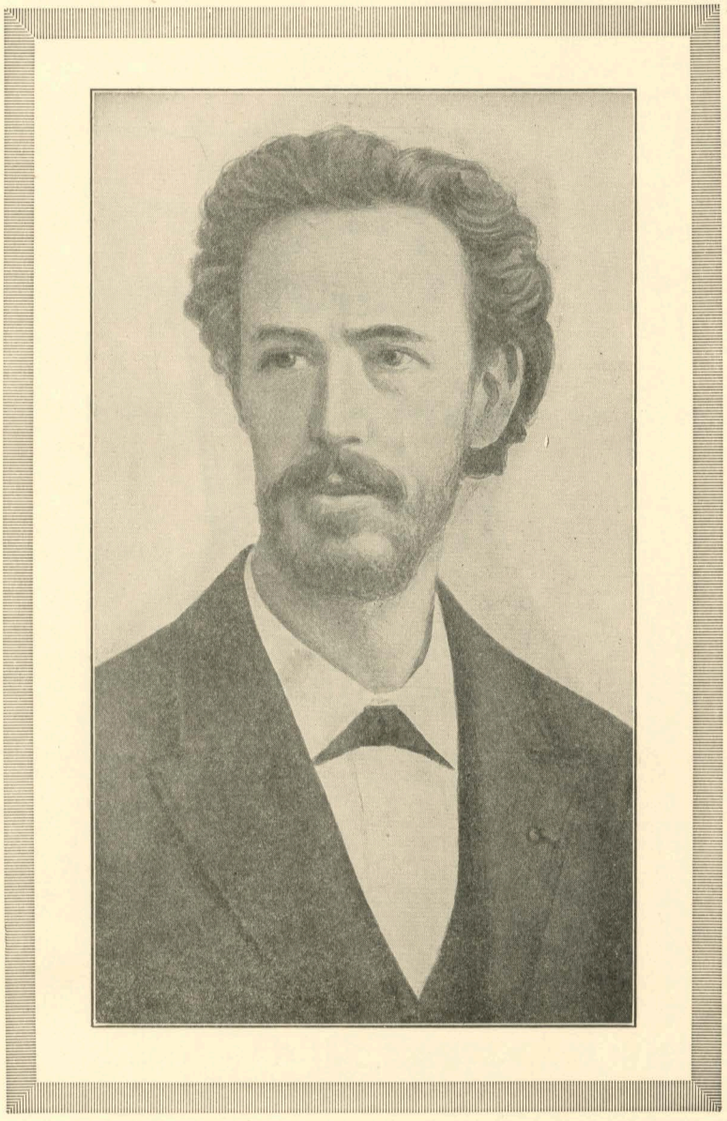
BERCEUSE FROM JOCELYN

By

BENJAMIN GODARD



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By MAURICE ARONSON

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By ALEXANDER HENNEMAN

BIOGRAPHICAL SKETCH AND GLOSSARY
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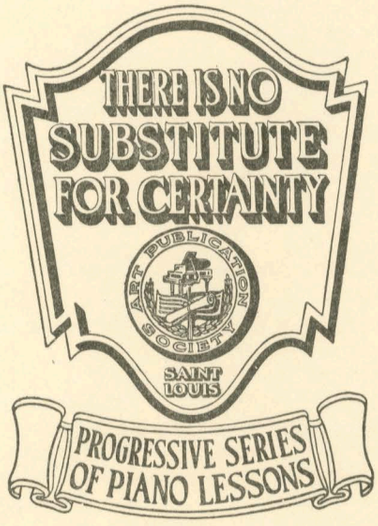
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BERCEUSE from JOCELYN

BIOGRAPHICAL SKETCH—BENJAMIN GODARD

Born in Paris, France, August 18th, 1849.

Died in Cannes, France, January 10th, 1895.

BENJAMIN GODARD died in his forty-sixth year, yet he left a large number of compositions distinguished for their attractive melodic qualities. To the pianistic world he is best known by his *Concerto Romantique* for piano and orchestra, his etude *En Route,* his second *Valse* and his second *Mazurka.* He also wrote several operas, of which *Jocelyn* is the best known. It was performed for the first time in Brussels, Feb. 25th, 1888, but attained only a modest success.

POETIC IDEA: This *Berceuse* has become the most popular excerpt from the opera *Jocelyn.* With an idyllic retreat in the woods as a scenic background, it embraces all the elements to bring it into popular favor.

METHOD OF STUDY: This composition begins with an introduction of thirty-two measures. The first fifteen measures have the character of a duet between two wood-wind instruments—two flutes would give the proper tone quality to this tender dialogue. There must be a slight increase of tone with the sequences which climb diatonically in measures 6-7-8; but m. 9 must be played *piano* even though the following measure is softer,—an echoed repetition of m. 9. The student may give the notes under the *fermata* signs in m. 15 at least twice their written time value.

Now there follow seventeen measures of *recitativo* based on the last few notes of the soprano phrase (measures 14-15). Measures 16—32 are to be interpreted with freedom as to *tempo,* and very expressively. Observe that the chords beginning with m. 23 are rolled from the lowest bass note to the highest note, or melody note. Hence the right hand begins arpeggiating its chord the moment the left hand has finished arpeggiating its chord. Naturally the melody must stand out above this harp-like accompaniment.

Before the lullaby begins (m. 33) there should be a pause, during which the damper pedal sustains the dominant seventh-chord of G-flat (m. 32). In this G-flat major section we must consider the soprano melody and the sustained bass notes as a duet between two voices. Therefore the left-hand quarter-note and eighth-note chords must be played very softly so as not to disturb the melodic flow of the soprano and bass. In measures 34, 41-42, and 44 observe the extremely *piano* high octaves; these have nothing to do with the melody, being merely decorative.

The left-hand thumb begins the melodic phrase in m. 42; it should play the D-flat and A-flat well marked. At the beginning of m. 43 the right hand must take over the A-flat played by the left-hand thumb silently, but this tone must not be played again, the pedal being changed just after the right hand has silently secured the A-flat.

Beginning with m. 49 a full repetition takes place of what has gone before, with no change in the melodic parts, but with rather fuller harmonization. However, the character of the harmonies remains the same. Except for a somewhat broader interpretation of the lullaby (measures 81—96), the general treatment should be as with the first statement of this expressive part.

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FORM: The form of this composition will best be understood by a comparison between the stanzas of the poem and the periods of the music.

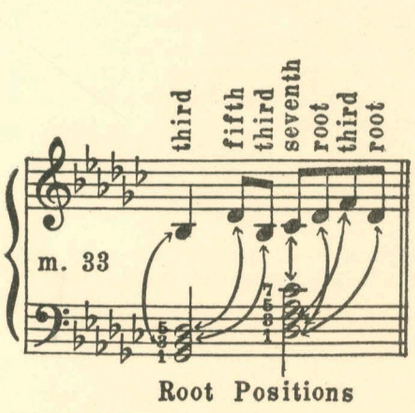
The composition opens with an Introduction played in the opera by the orchestra. This introduction is followed by a Recitative for the voice, m. 16-32.

The Song, m. 33-48, closes the part.

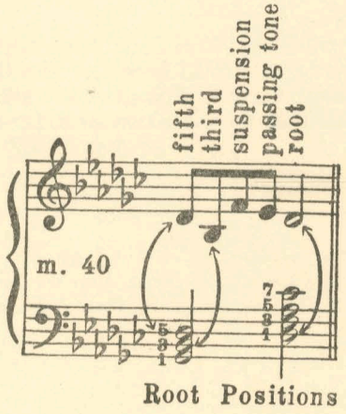
INSTRUMENTAL	INTRODUCTION	m. 1 B♭ Minor 15 m. period Dom. of B♭ Minor m. 15
	POEM	
RECITATIVE	To this retreat we're led, by God's protecting power, United is our fate, as slowly tolls each hour. We rest in gentle sleep, 'neath the wings of night reclining, Or we pray while the trembling stars are shining.	m. 16 Dom. of B♭ Minor 17 m. period Dom. of G♭ Major m. 32
SONG	Oh! let sweet sleep my child enfold, That angels all his dreams attending, May weave for him their threads of gold, Sleep on, while slowly night is ending! Sleep on, while yet the day is dim! Holy Virgin, keep watch over him!	m. 33 G♭ Major 16 m. period G♭ Major m. 48

The music of the above part, set to other words, is then repeated.

HARMONY: M. 33, 40: Note the relationship between melody and harmony tones in these two measures:



Root Positions



Root Positions

M. 47—The last melody note (G-flat) is an anticipation. In the dominant harmony, the tone G-flat is introduced, thus anticipating the coming tonic harmony of m. 48.

GLOSSARY

NAMES

Godard,	pronounced,	Gō-dăr.
Cannes,	"	Cän.
Jocelyn,	"	Shzō-sĕ-lĕn, (nasalized).

TERMS

berceuse,	pronounced,	bĕr-sāys, a lullaby.
cresc. (crescendo),	"	crĕ-shĕn-dō, increasing the tone.
rall. (rallentando),	"	räl-lĕn-tän-dō, gradually slower.
parlando,	"	pär-län-dō, in speaking style.
andante,	"	än-dän-tĕ, in moderate time, rather slowly.
cantabile ed espressivo,	"	cän-tä-bĭ-lĕ ĕd ĕs-prĕs-sēe-vō, singing and expressively.
il canto marcato,	"	ēl cän-tō mär-cä-tō, the melody marked.
tranquillo,	"	trän-quēel-lō, tranquilly, peacefully.
recitativo,	"	rĕ-tshē-tä-tēe-vō, a species of musical declamation.
molto riten. (ritenuto),	"	mōl-tō rē-tĕ-noo-tō, much slower.
dim. (diminuendo),	"	dē-mē-noo-ĕn dō, diminishing the tone.
piano,	"	pē-ä-nō, softly.
concerto romantique,	"	cŏn-tshĕr-tō rō-mān-tēek, romantic concerto.
andantino,	"	än-dän-tēe-nō, a little slower than andante, but often used as meaning faster than andante.
fermata,	"	fĕr-mä-tä, a pause, hold.
tempo,	"	tĕm-pō, rate of speed.

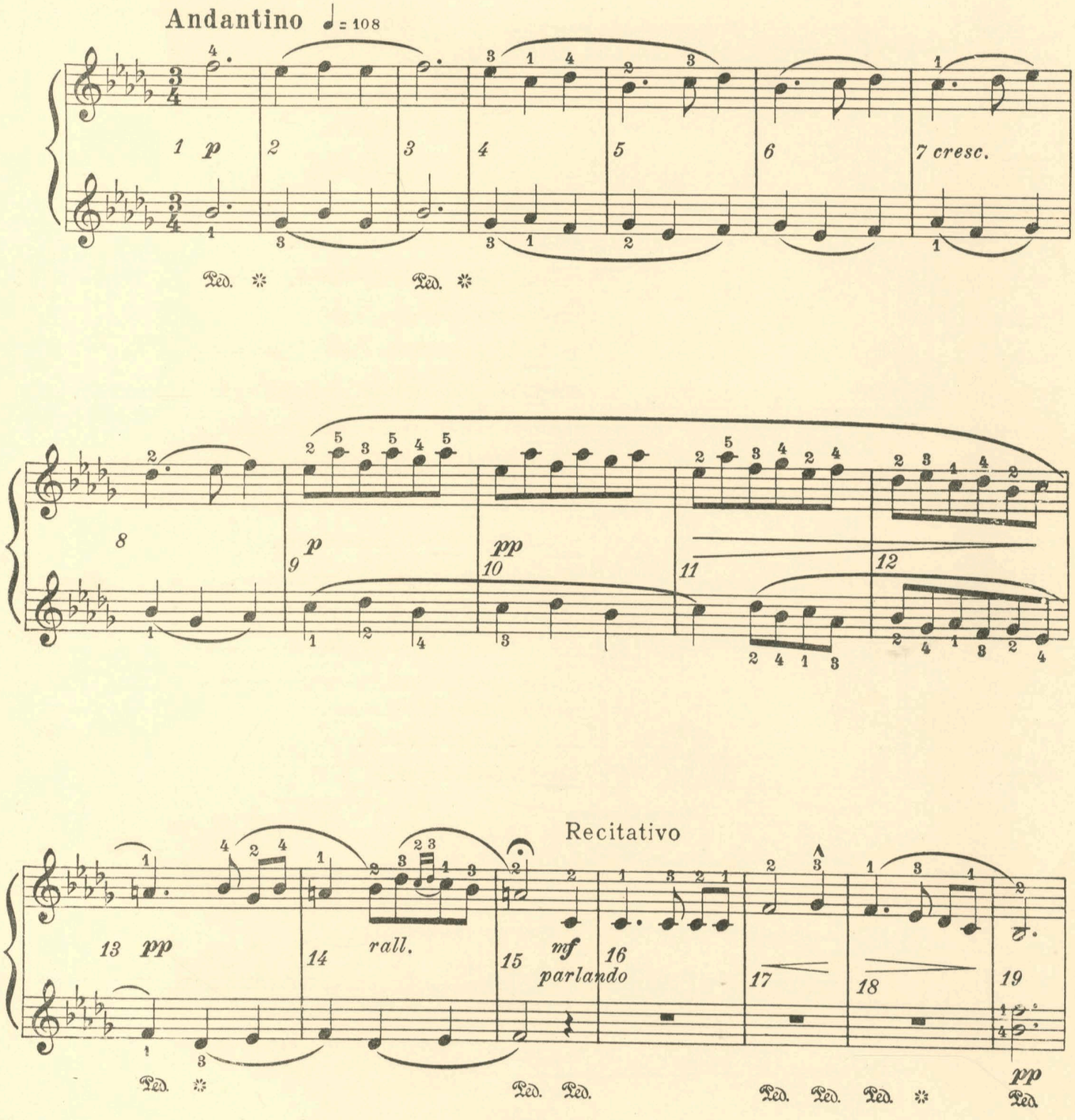
Berceuse

from

"JOCELYN"

Revised and edited by Maurice Aronson

BENJAMIN GODARD



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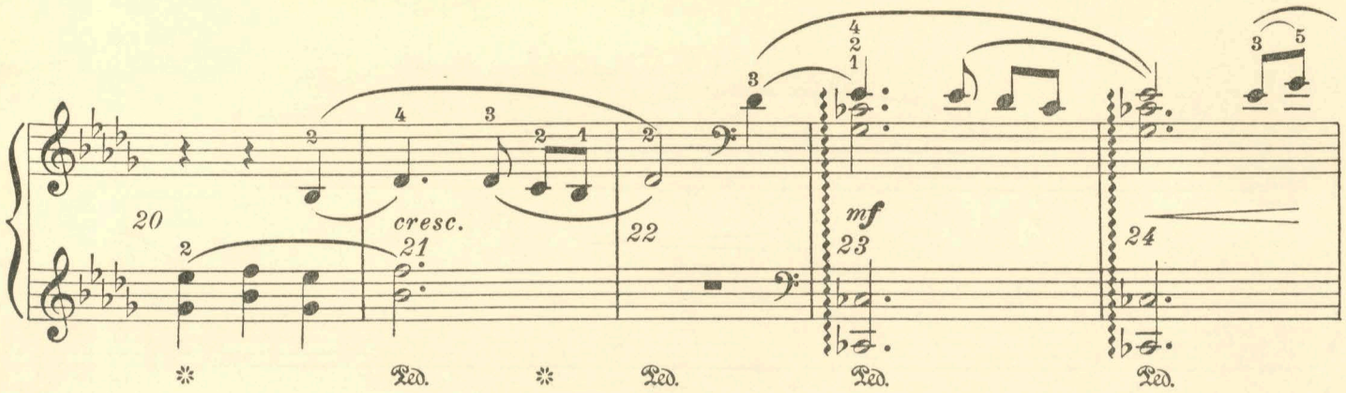
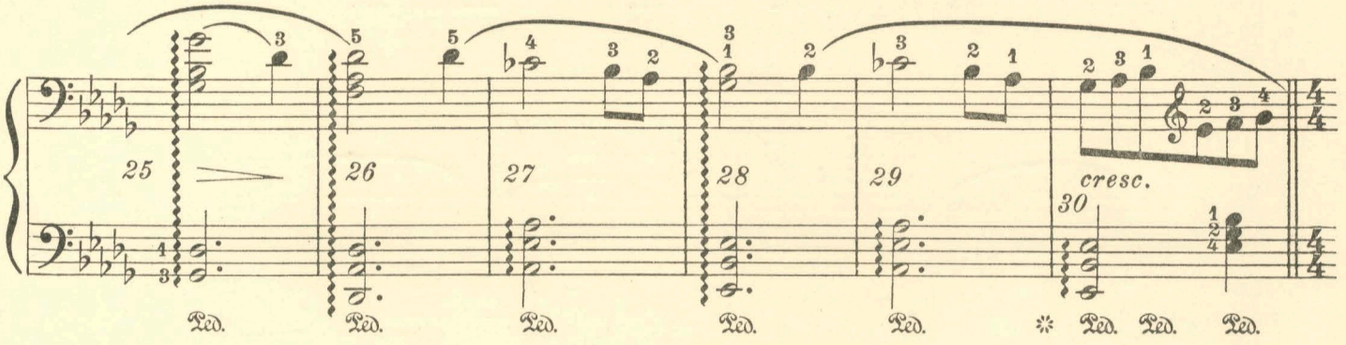
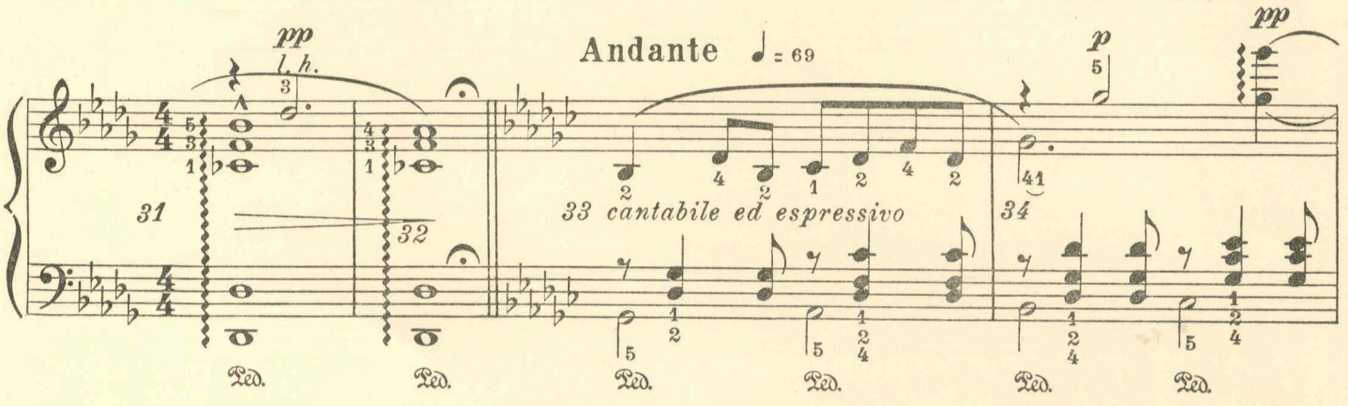
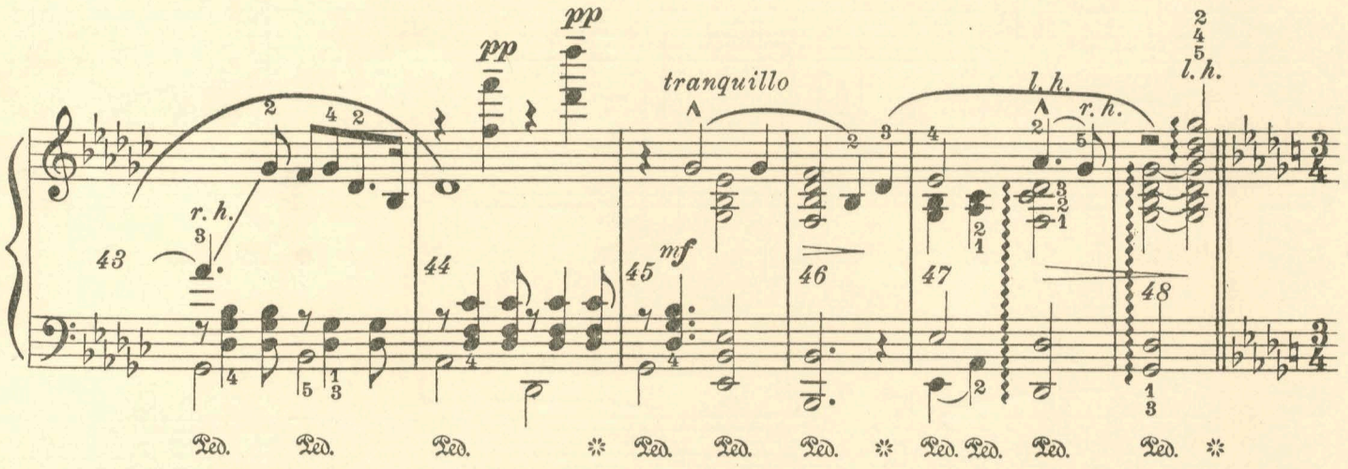




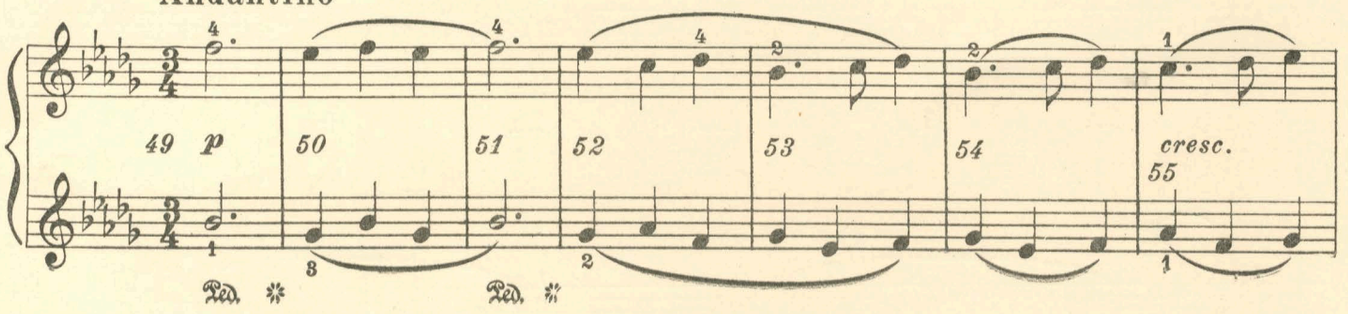


This distribution will prove easier.

39
40
41
42
pp
pp
pp
pp
p
il canto marcato
Ped.


43
44
45
46
47
48
pp
pp
tranquillo
mf
r. h.
l. h.
r. h.
l. h.
Ped.

Andantino


49
50
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52
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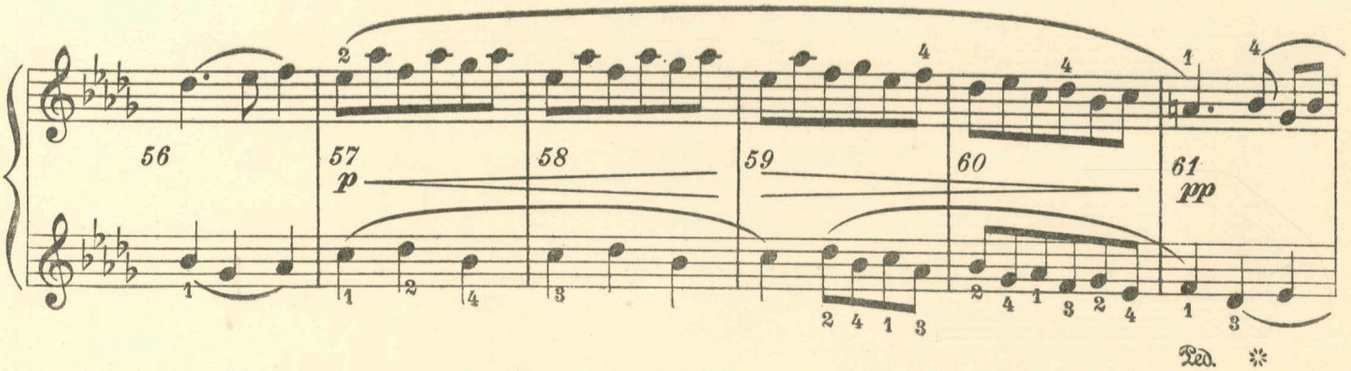
54
55
p
cresc.
Ped.


56
57
58
59
60
61
p
pp
Ped.

Recitativo
62
rall.
63
mf
parlando
64
65
66
67
pp
Ped.
68
cresc.
69
70
mf
71
72
73
74
75
76
77
cresc.
78
79
80
pp
l. h.
8
Andante
p
81
cantabile ed espressivo
82
83

molto cresc.
dim.
pp
pp
il canto marcato
r. h.
pp
pp
tranquillo
molto riten.
l. h.
r. h.

BERCEUSE from JOCELYN

RECITATION QUESTIONS

BIOGRAPHY:

1. Give the dates of Godard's birth and death.
   Ans.

2. Name some of his best-known compositions for piano.
   Ans.

METHOD OF STUDY:

3. Where do the sequences occur in the introduction?
   Ans.

4. How are the chords of the *recitative* to be arpeggiated?
   Ans.

5. In the lullaby how are the left-hand chords to be played?
   Ans.

6. Explain the pedaling of measures 42-43.
   Ans.

GLOSSARY:

7. Define and give pronunciation of *tranquillo, andantino, andante, cantabile ed espressivo.*
   Ans.

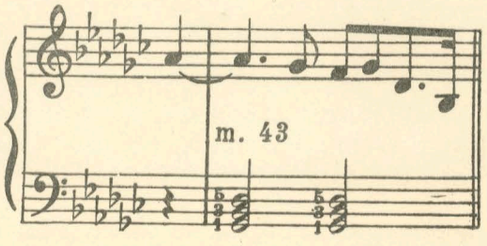
FORM:

8. What is the musical counterpart of the poetic "stanza"?
   Ans.

HARMONY:

9. Name an anticipation in m. 95.
   Ans.

10. Above the melody notes in the measure below (m. 43), write the names of the chord members and the non-chord tones, as was done above for m. 33 and 40.
    Ans.



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